

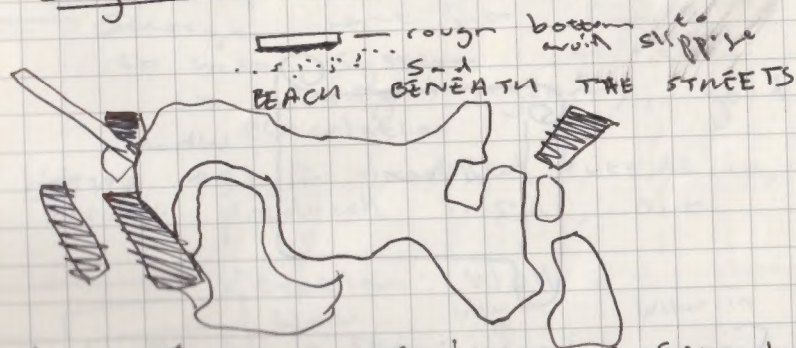


The role of water in Venetian architecture.

DEBORAH HOWARD

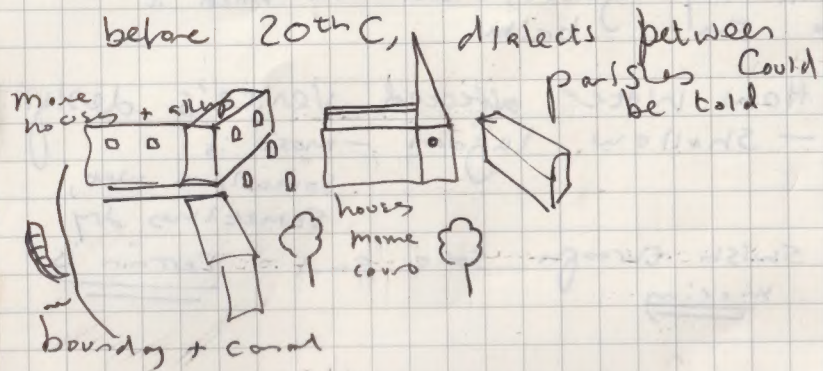
- I gestured to an elderly man to fill my glass, and he filled it to the brim
- How water affected Venice's design
 - Shallow lagoon - most is sometimes wet, sometimes dry
 - Swish through soft sand - Terrain is moving

1400s - 1500 diverting rivers into canals to defend against Lagoon



- began as a series of separated islands - big houses had harbours - each island with a parish
- canals form parish boundary
- crisscrossed bridge - streets of parishes don't necessarily align

Fall of Venetian empire
1797 to Napoleon - Then
to Ottomans (see 19th C
map - shaded for new)



- Staircases in courts to
same space
- Altana - rooftop terrace



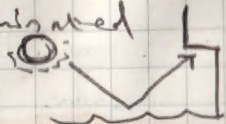
what
a graphic

Foggy in winter

— The river can freeze!
1929 (Lagoon) 1985 (Canal)

— Water - exchange of light +
colour between water +
buildings

— Light then comes from
below - reflected - underside
can be illuminated



Water has a sound
— Two waters: Clean water + dirty
water

— rainwater meticulously saved, fed
into underground systems -

Huge Sponges

↳ now bring in water from aqueducts
↳ now more flooding
↳ more on weekends
↳ tourists having shows

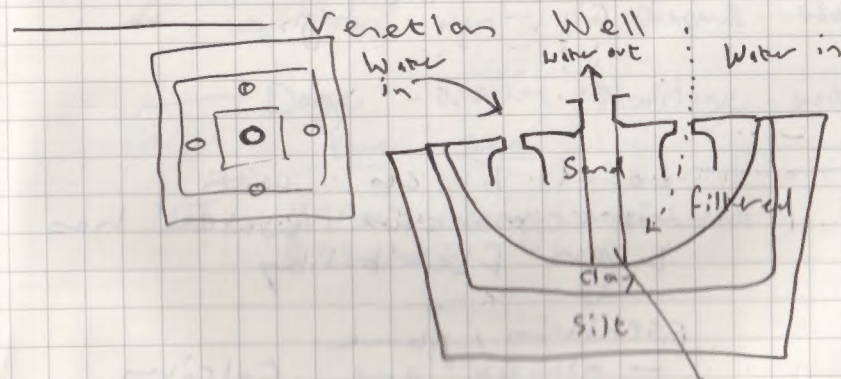
— All roofs have four slopes

↳ gutters
↳ pipes
↳ drains

Water
Parking fed through mess

— Sewage went into canals
↳ basic system at time
↳ dredged regularly, good
circulation

bring stuff produced outside in,
stuff produced inside, out



Not drought-proof

unglazed
terracotta
allows filtered
water through

— Wells therefore
became social
centres

MOSE Barrier System

- align to Thames barrier
- rarely do streets and canals go side-by-side
- Rialto bridge first (and for long time only) — 15th century wooden, 16th rebuilt in stone

— Traghetto — Gondola ferry

WAN OF THE FISTS

building materials + construction everywhere has to move + breathe, contrary to 20th C principles

- pile foundations — easy to sink as soil is soft

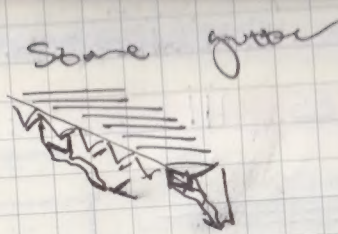
• • • • • low bulwark

• • • • • high

- Local brick, with lime mortar which has high flexibility

Estrium stone
— almost pure calcium carbonate + water proof
acts as DPC
— corners in stone as boats will knock

1st floor
1st floor



Typical Venetian facade has four levels of beach walls — free facade (structurally) wooden horizontal

- Water and glass are both reflective and transparent

- San Marco
— Lower walls in marble — some places cut and opened up to get water in

SCHIO, ROGGIA

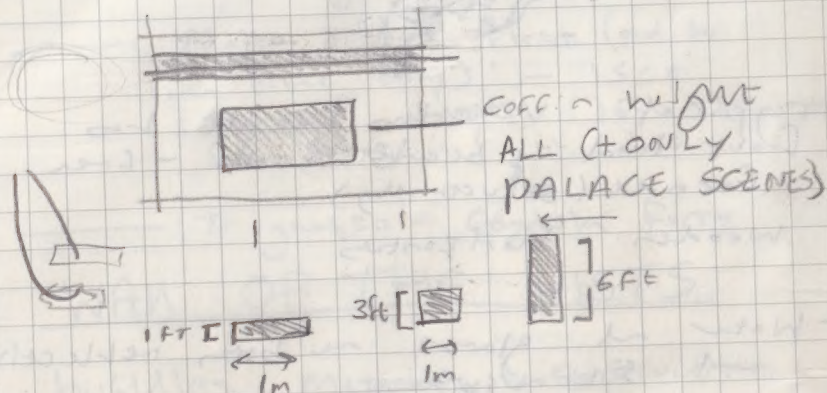
- Ceremony + water
↳ Mostly men who retired water

— Doge — annual Marriage with the sea

YT 1950's boys swimming in canals

— ~~Sounds + Architecture~~

CHARLES III



— LONDON MAP NEEDS TO BE BIG

— BLACK BEHIND / BLACK GAUZE

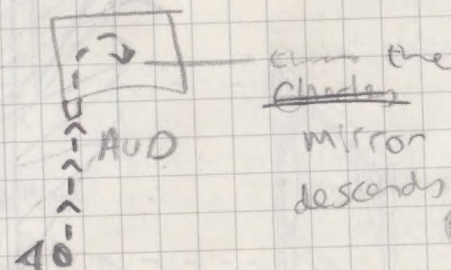
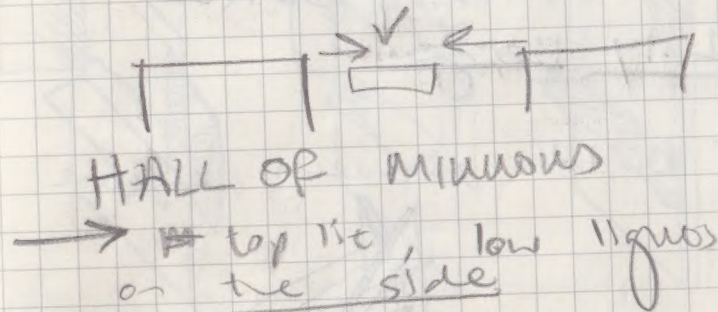
each borough needs to have its own LED circuitry — CONTROLLED BY DMX

→ one "non-relevant" borough system, 4/5 others

— Act of stepping onto royal stage

— pyro — flames for about a minute

→ Smoke pellets light to continue effect



— order code

— NEW COFFIN DESIGN

— Westminster abbey

— 2 Counter Wolfers

— BUDGET — 800 — 350 for Gauze
↳ Lind Ridgway's Code

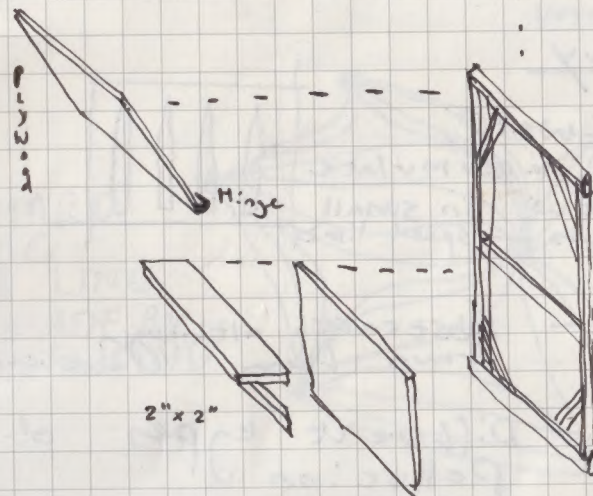
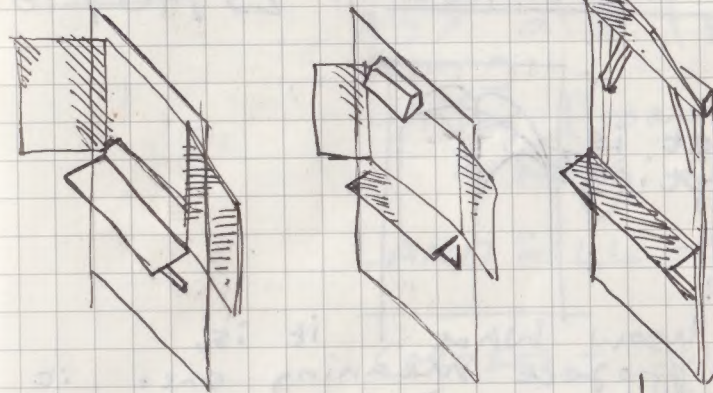
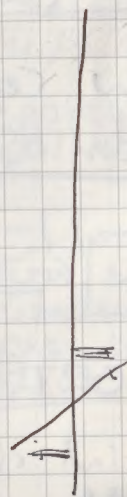
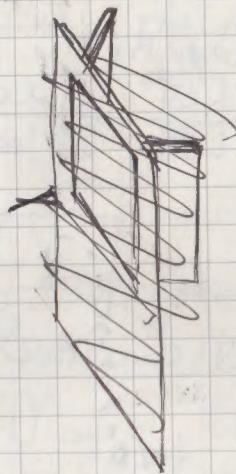
RISH — TR guide + started DMX controlled LEO Strip

— post on Cam theatre
for help — Zoe

— call KAWIMGEAOU

— Lily Berge

— build a ween before



Sizes:

8 BOARD:

2" x 2" :

HALL OF MINIONS:

REFLECTIVE
MATERIAL:

11

|||||

|||||

10m x 80(?) cm
= 24.99

Rehab :

1 sheet

4 2" x 2"

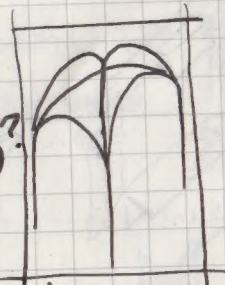
3 boards, 15 2" x 2"

Group Tutorial

25/10/18

• SEMI

- What is tempting?

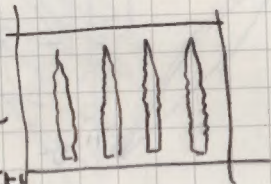


- RICH:

Don't know what it is,
Can project meaning onto it
↳ boundary → temptation

• Danny

- Line water,
Cars accumulate
+ slow in small
areas - speed limits



• ALEX - Abstract, although
from from accuracy

- Different types of
Pollution
↳ SOUND

Whatever is on the map
exists despite what
your eyes are telling you

• Zoe - Cable isn't
insulated, only the
insulators
→ experience senses
through drawing

Waste

- Folded paper
95% air but
strong
↳ 'far from equilibrium'
↳ keeps creasing

LAND FILL - Strong
en Masse

Creases - Strong en
Masse

Fibers - Strong en
Masse

RICHARD
LONG
- A LINE
MADE BY
WALKING



How long until rainham's
underwater

THE IMAGE BANNED CONCEPT

29/10/18

- Subject
- Methodology
- Presentation

— New topographics - Robert Adams

AN ABSOLUTELY PERSISTENT BEAUTY

— LEWIS BALTZ

— HENRY WESSEL - simply
photography on signs

— UK: Nigel Shatkin - Compost
↳ photos of his wife - Supernatural

— SELFIE: presence is
[FRIEDLANDER] incidental, ~~need~~

APPROPRIATION AND FOUND PICTURES

Larry Sultan / Mark Mandel
LAPD ↳ EVIDENCE

Thomas Sarin - Scanned 500,000
found negatives

↓
they were chosen to
be printed,
then thrown
away

METHODOLOGY

Luc Delahaye

— After Image of conflict
— huge camera

Moriyama - tiny frame taken
↳ worked within confines of
limited (Japanese) society

Doc Egerton - High speed Scientific
photography

↳ What can a camera
do which the eye can't

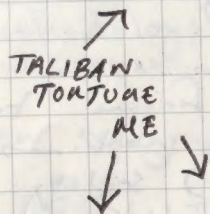
Trevor Paglen - photographs at
super magnification of historical
signs - Alibis, color, has to
shoot in cold bc head wears
↳ sensors used in military
cameras

— Intervening in the scene
— John Paul

— Robin Maddock - 300 yrs
of images with Squash ball
inc.

PARTICIPATORY

Jim Goldberg

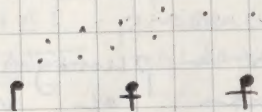


less on methodology,
all on subject

Lucy Lenz - Oranor Jensen
couple photos

STAGED PICTURES

Jill Wall



— Always references
something from
the past

Alex Prager

is the style of Cindy Sherman
↳ who refers to her identity?

Presentations

WALTER BENJAMIN

— if you see a painting,
only 1, etc, has someone
seen it - AURA

in mechanical reproduction,
Aura is lost

Context

— sinking at the Belgium - photo
taken ~~from~~ by survivor

Commes DES GANCONS - Juxtaposition

↳ the change that makes one
1993 to presence of a log

Benetton - clothing campaigns with
headshots for kids - no clothes
in image

Sequence

John DiVola - 'dogs chasing my car'

David Douglas Duncan

↳ Nixon photo

COLLAGE

— 010200

— GORDON - Subjects add text to photos

— ERIC NUBY

\$10/month, will send you two postcards

→ Draws lines atop of image

— PERFORMANCE

— YOUNG

↳ interested in medium itself

↳ can see emulsion itself melting through image

↳ holds the workshop

↳ emulsion → copper, acid coated, destroys → performance art

BANNEYCOUCH @ GMAIL.COM

(our collective) photos

real time experience + displacement

— rejects aren't making a strong statement

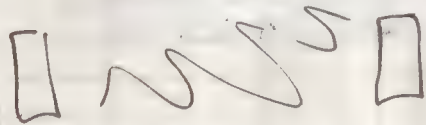
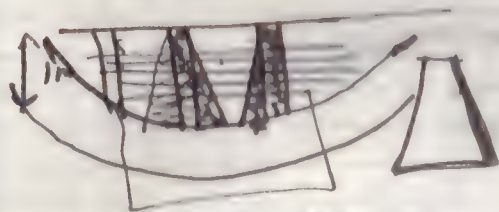
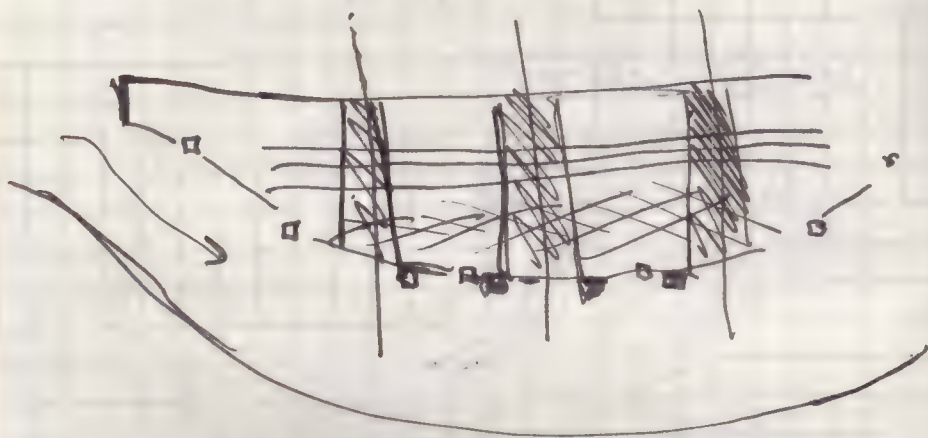
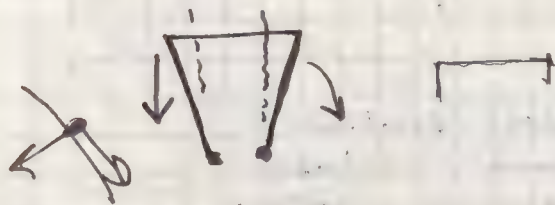
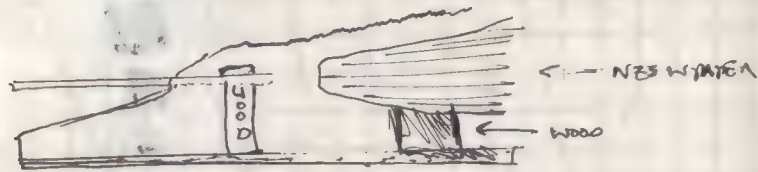
— Contact roll

→ the thumbnails you get when film is produced

→ megaphone inside applies holes in contact sheets

— William Eggleston

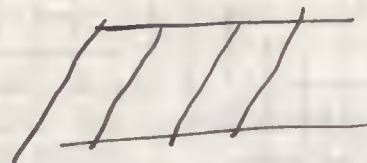
— paramore roll



Supo woun:

criticism

Connection



observation

A closed space ... hegemonic
picturesque held sway one the
noirce sense at place
→ were there any tree Absence!

Ireland as limited, guides as limited
↳ can be god
as image as fundamental
here

BEAUTIFUL + SUBLIME as dualism
↳ real objects assessed in relation
to the present

Anglo-Irish → colonised?

↳ guides as varden

demesnes = 4% Ireland's
land mass

Brown: Wood, water, grass

↳ to be walked through

picturesque - man is within
NATURE. Nature cannot be
conquered and at best only
certain aspects can be
managed

Land lords commissioned portraits
of their gardens

Place is defined by
land owners

Maps AS SPATIAL
DISCIPLINE - BAUDRILLARD

↳ few actually
went to Ireland

no-go area within
an enclosed land

↳ access to local
spirit places denied

ECOLOGICAL IMPERIALISM
Alfred Crosby

Colonisers made 'little England'

Local trees removed, replaced

NOT JUST SPATIAL ENCLAVE,
IDEOLOGICAL ENCLAVE

→ for brownies, collected
gardens to appear natural
they were choreographed,
CONSTRUCTED, as 'pictures'

→ free movement in
picturesque gardens - no
focussing straight lines

SENSORY COCOONING

→ Challenge to 'Authoritarian
English gardens... but still
very controlled

→ native guides showed
the halls and the
mansions, very much of interest
in their picturesque views

Some old picturesque gardens
became IHH training grounds

berce — 4 x 2440

hebe [2 x 2440
2 x (1220 - 2(x))

Cross bracing

Hall [4 x ~~2000~~ 1000
2 x \$ Cross beams

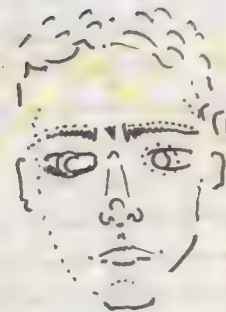
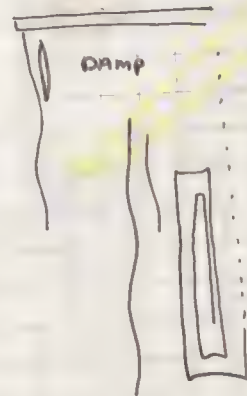
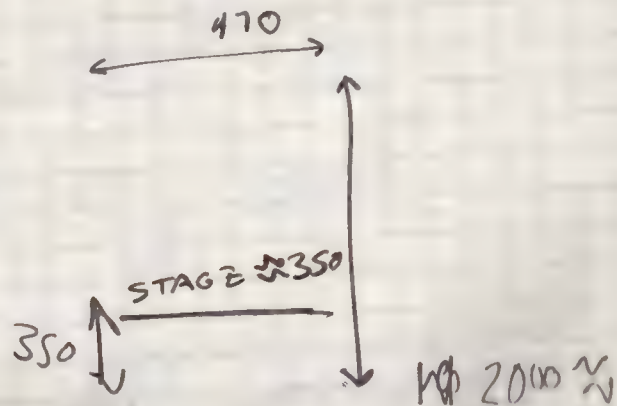
COFFIN
12 x 350?



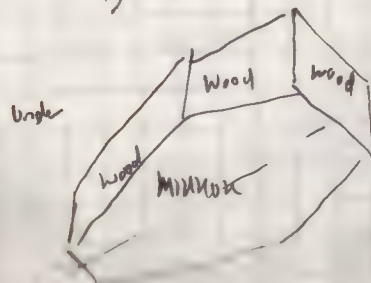
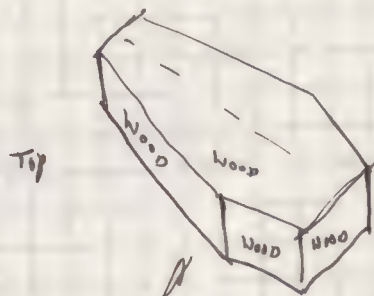
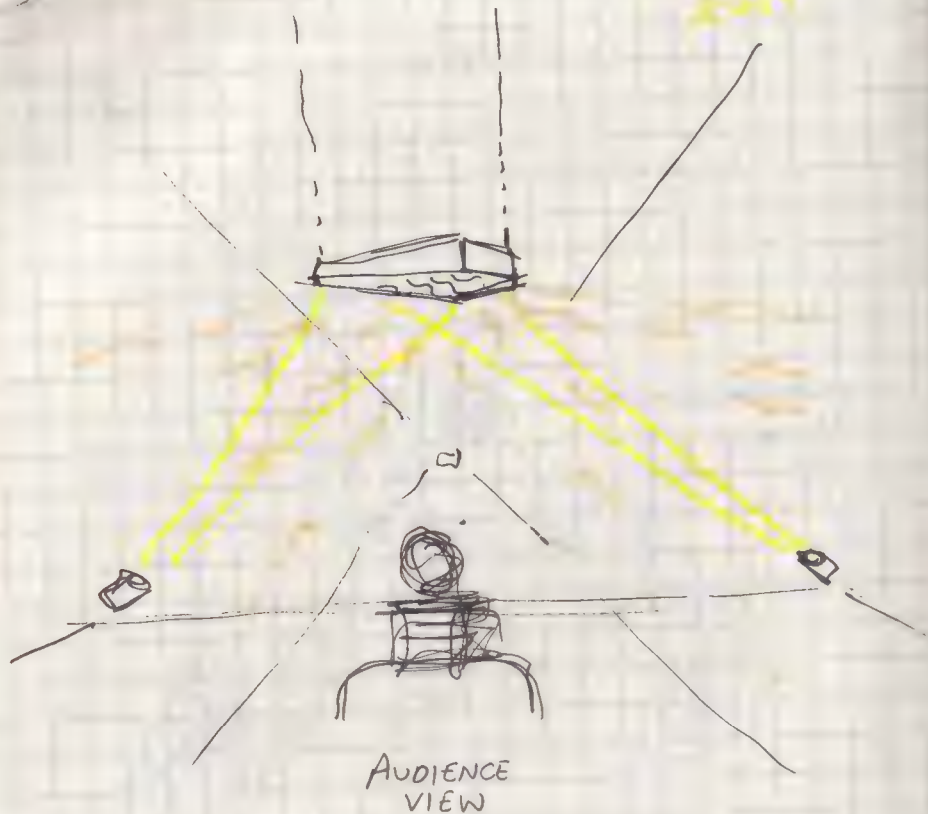
Stage

[2 x 2440
2 x (1220 - 2(x))]

JULIET DOOR:



DR
QUACK



Supervision 31st/10th/18
 8 JAMES COUNELL — LANDSCAPING
 FOR PRESHILLS
 —→ LANDSCAPE URBANISM

Terra Fluxus
 → draw sections to water
 table — larger understanding
 of nature

Summary of lecture,
 Core themes, references +
 terminology

4 essay questions are over:

THE SUBLIME — 18TH C men would
 go on 'Grand Tour' of
 Europe — would
 confront geology +
 nature different
 from home

→ Saw these Aesthetic
 experiences →
 something to aspire
 to create

Sublime + beautiful
 designed as opposites

→ period of
 aesthetic education

→ CANNABIO RE SUBLIME
 → age of Science —
 curiosity, understanding,
 using 'rational mind'

we see games → a privileged realm, level of constructed meaning

↳ but if we concede it is an edited world, then who is king edited, and who is editing?

Suppression of oral traditions
↳ Visual hegemony
↳ metonymy

expanding the planisphere - colonizing the planisphere + localizing new places
↳ the green house necessary to survive

Visual attention ~~sup~~ suppresses symbolic (native) meaning.

→ Somewhat it always omitted when we make a frame

↳ Not as lush in its richness, rather than Hadrian's Villa

PRINT OUT ALL MOBILE KBAHNS

CAH

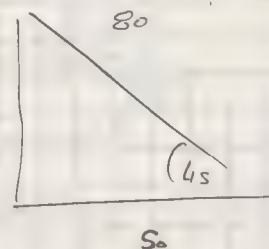
Otium - place to nurture intellectual gifts → write poetry, read the ancients...

↳ place to contemplate

HAD ARCHITECTURAL CONSEQUENCES

$\cos 45 = 0.77$

$$\frac{50}{\cos 45} = 0.7$$



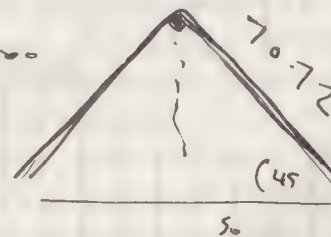
0.707

$2 \times 2 = 4$

$$30^2 = 6400$$

$$6400 = 2500$$

$$\therefore \approx 4000$$



CAN

+

$$H = \frac{80}{0.707}$$

COLLETT'S CALL

When we do a task -
don't know what to do.

→ Not intending to do a style

→ moving emotions over or to

→ time in a place or
drawing fields

→ Sections most interesting

→ Paper / Fibres

→ What collector is doing

→ don't care about paper

→ to see what happens if you do that

→ understand structure
of it - it's

uniqueness

→ closest analogy is
glass - liquid structure

zoology is also
mashed-up stuff

Have to try and people to
manage query -

→ Collect all research

→ Why I comment

→ don't project what your
project is

→ reason to hold back
↳ fall into quasi-scientific
mode - WE'RE NOT SCIENTISTS

NOT INTERESTED IN SYSTEMS

How design systems or objects?

→ How can you draw
EVERYTHING - so crazy you
can't feel

→ TWOUS AREN'T HELPFUL

if we understand structure
or process, then we
can design it

→ find things out by
making drawings

BE NAIVE ABOUT IT

→ Just go and
look at something
fascinated by what it is

→ THINK ABOUT THE STUFF

We know absolutely nothing -
we never truly look

YOU HAVE TO JUST
ACT - IT'S AN ATTITUDE
↳ ACT LIKE A MACHINE
↳ DON'T APPLY A MORAL
TO IT

→ ITS A DATA

everybody is a different type
of machine
↳ ACTION
↳ just producing
a drawing

you to be a microscope,
don't buy a microscope

LANDER BASICS

→ Make something exceptional
with limited means

Wellington control at what you
win it's doing, and CONTROL
What you're doing

MARY - ANNE pin up

to Avoid neutral blocks - features
Give Special detail

Boards containing
knowledge of specific
facilities

• Waste - visit Shop St.

• bus - distances round it
or seeing more interesting
views, or an
view on rubbish

• Look up close

→ pop

→ ...
+ crosses

"let him go"

• Going forward
play on
one leg
on ground

→ Take submerged

Do more research

on pins

work on 1:50

→ To Company

Things people do
all of them

→ ...
→ ...
→ ...

Have it ...
...
...

→ ... need no ...

1:5000 sections

→ Land Shape sections

bit of a section
Landscape → ...

FINAL (y) BE T-EEH paper

LANDSCAPE

→ draw use ...
bee ...

rubbing ... is missed
page is ...

squidgy stick, gradually
solid

see ... around thing

→ ...

→ ...

→ ...

How do you draw the
potentiality of the thing!

ground level should be
aligned

fibres / above
gloopy / below

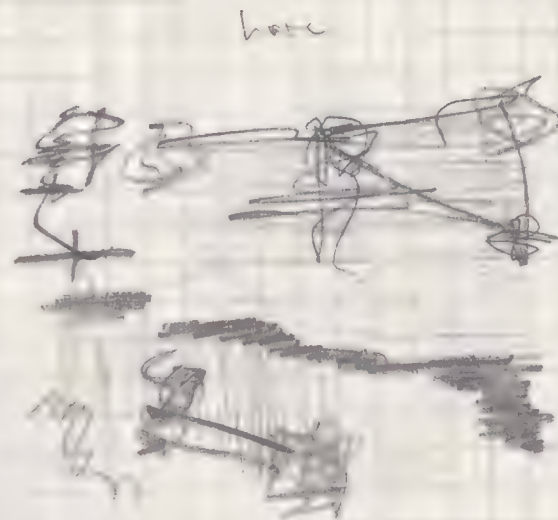
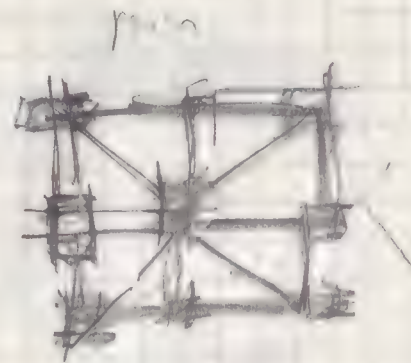
YOU'RE NOT RESEARCHING
ENOUGH TO DRAW
→ There is like a line
drawing class

It's like we're trying to break
the cad machine, make what
it doesn't want to do

WHATEVER YOU'RE DRAWING,
THERE'S ALWAYS TWO THINGS

Natural / unnatural
Thing / its opposite

MODELLING



6"	Vegetation Top Soil	Tissue	= 0.3
24"	erosion layer		11.2
	40mm membrane	plastic	
18"	infiltration layer clay		10.8
	fine chips	(N)	
	Landfill soil		20cm
	fine chips	(N)	
	12" - 24" Sand	10.6-1.2	
	membrane 60 mil	plastic	
	synthetic clay	1.2	
	Geo composite drainage	(N)	
	60 mil membrane	plastic	
	geo synthetic clay liner	1.2	
	Clay subgrade (1m)	2m	
	upper and lower marsh Clay (gradient) (5-14m)	2.8m 2.8m	
	Thames gravels 3-90m	10cm	
	Thanet formation 0-20	2cm	
	Chalk [not proven]	5cm	

- Eissue
- grease proc
- plastic
- Card

→ Shredded + Compressed

- ~~water~~ water
- plastic
- Cardridge
- plastic
- Cardridge

→ Card

→ Hobby craft

→ Marble provides + herculite

→ Hobby craft, layered:

→ Herculte

$$\frac{100 \text{ mm}}{100 (1000) \text{ mm}} = 500$$

$$= 20 \text{ mm} = 20 \text{ cm}$$

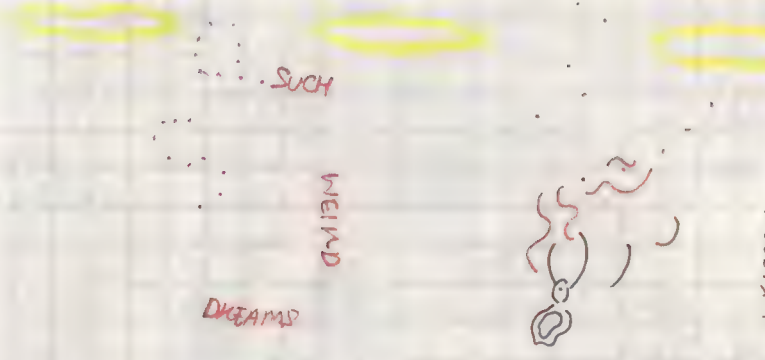
NORMAL

very soft Ash
gray silt
Strands of gray sil
0.35 - 2

pink brown peat,
pores of salt gray
2 - 9.5

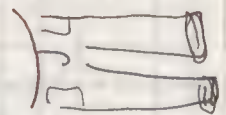
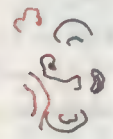
soft gray silt
+ gravel
9.5 - 10

z z z z z z z z z z

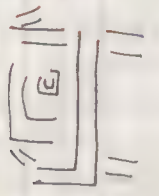
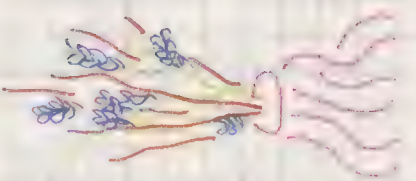


I KISSED
CHRISTIE
at 14:31 too

I kissed
him
at 14:31



gg



End: [1:1 Section of pipe,
 No need to print 1:500 Section of Mainline
 Specially, no need to combine
 draw in a dead pan way

upload

LEFT	RIGHT
1a	1b
2a	2b
3a	3b
4a	4b

→ TWO SLIDE
 MACUS

Ship



Viola

n

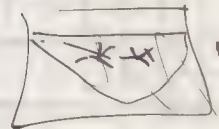
1:500



1:500
 plus

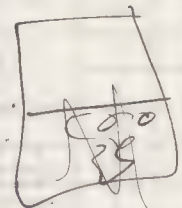
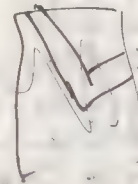


plan

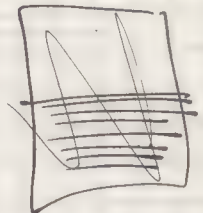


note

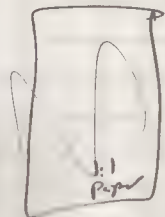
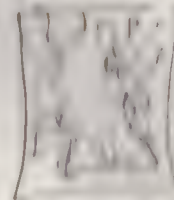
1:500
 plus



1:500
 plus



1:1

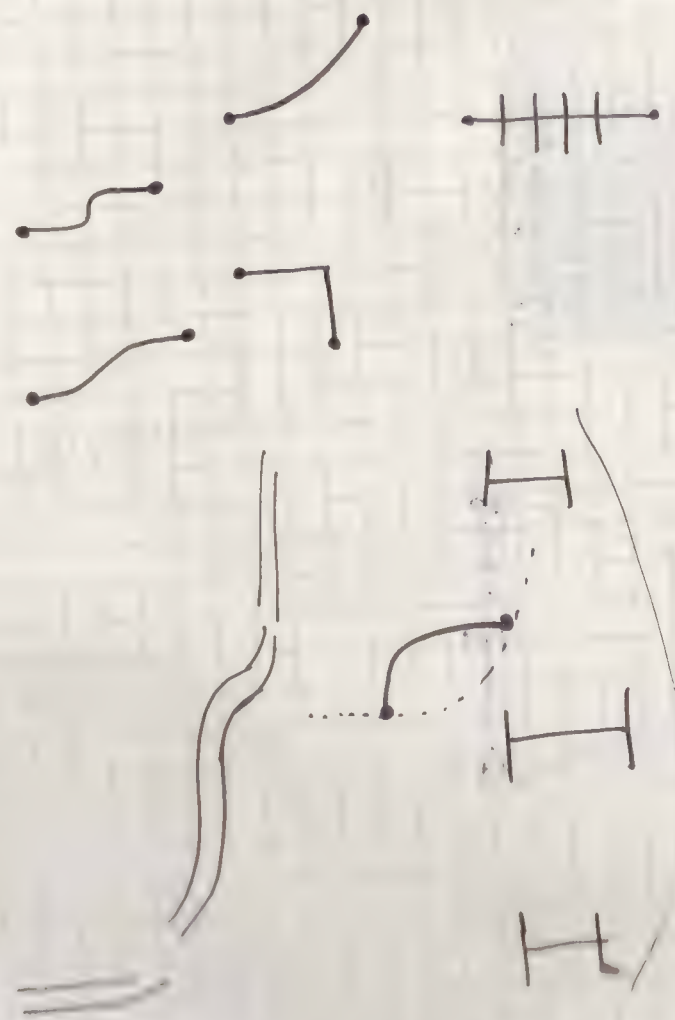
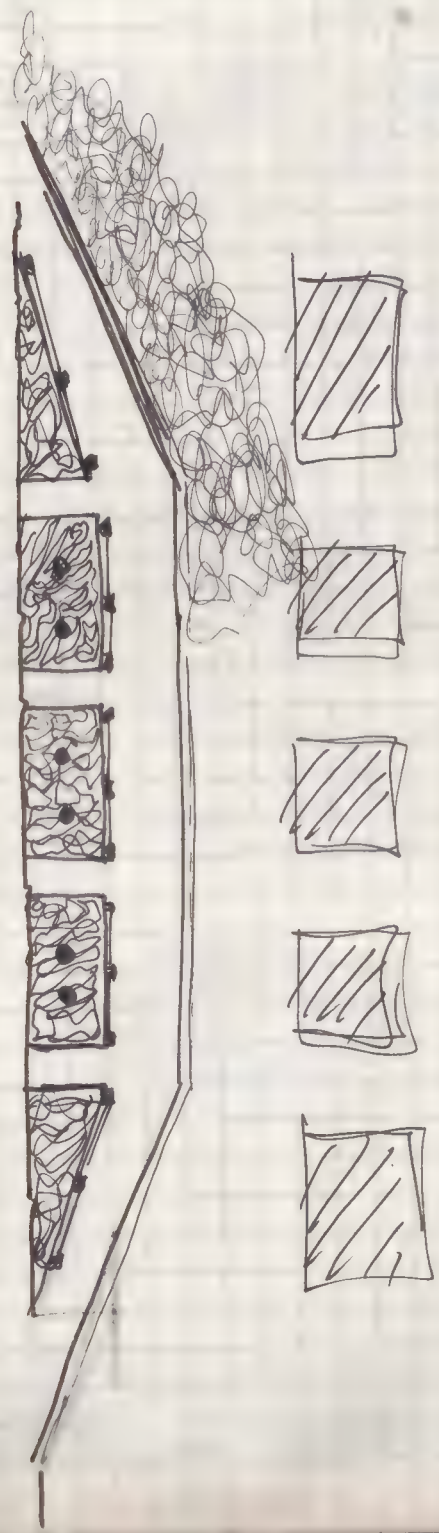


one
 size



1:500

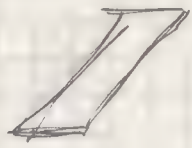
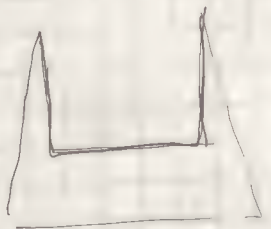




18

80 - 10

13



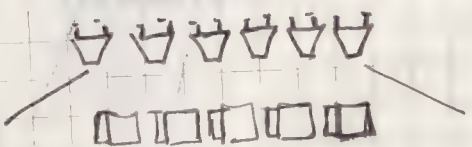
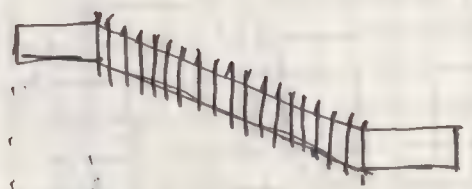
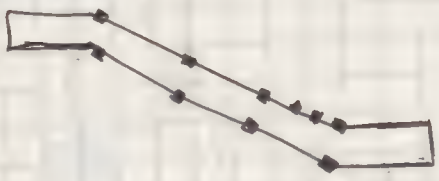
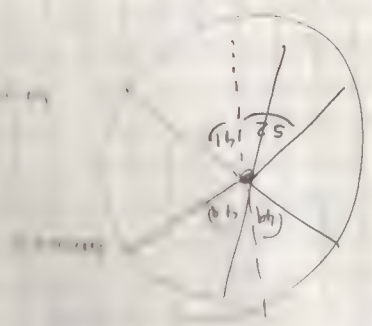
1 + 61.5

4073.414
2

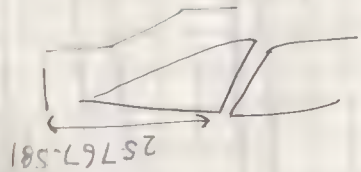
2.41182

1.13491 =

95073.414



OVERALL 143986.0353



25767.581

23 707.0804

24688.01



16842

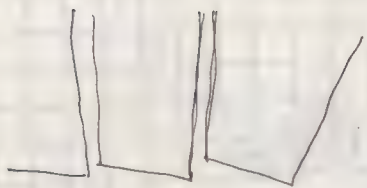
26529.171

16210

934.4247
2
= 467.212
35

~~20(x) =~~

\$ \frac{6000}{20} = 300\$

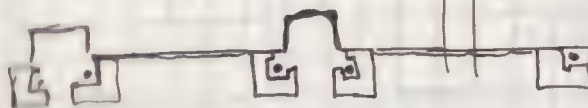


200

~~200~~
~~20~~ = 10

50(~~20~~ x)

~~50(x) = 200~~

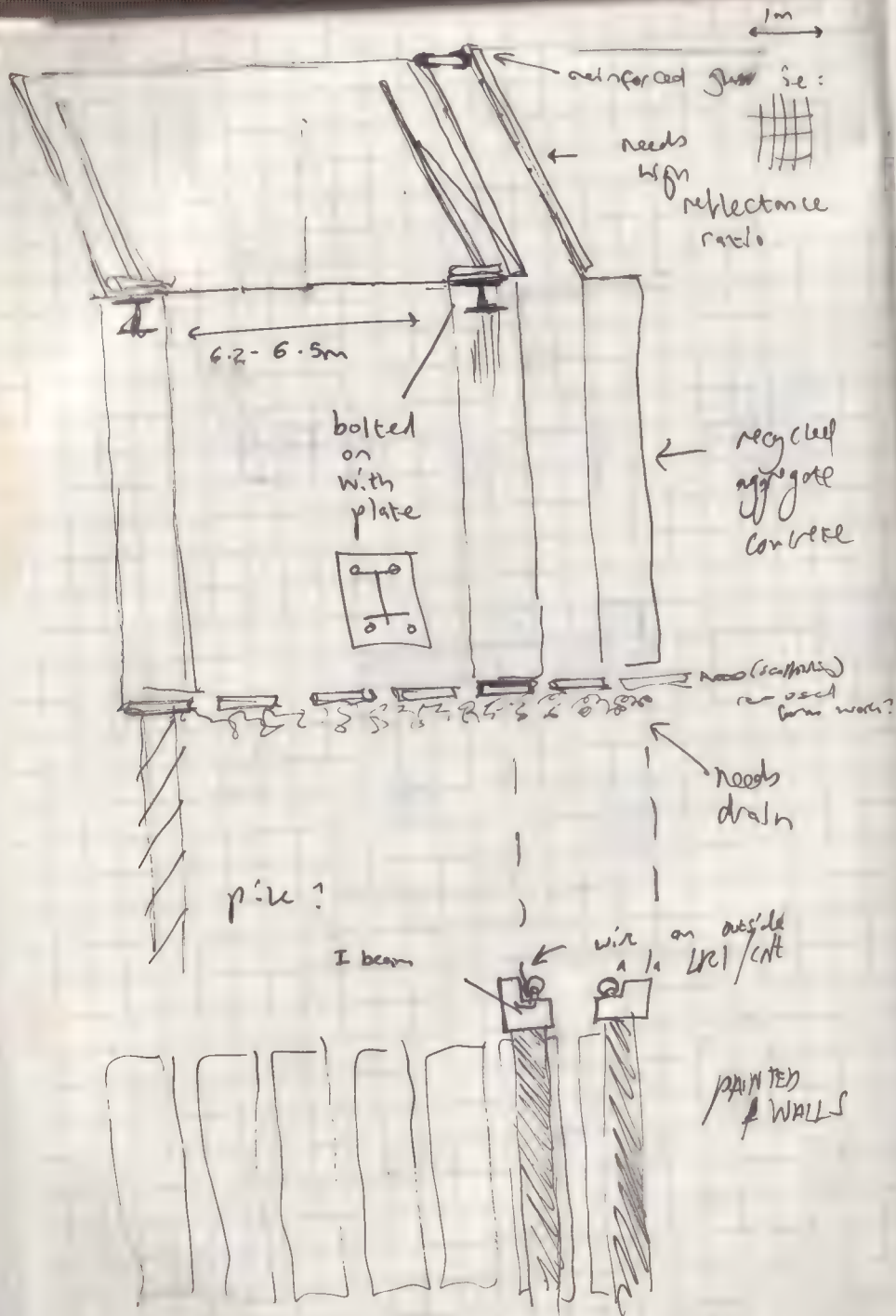


6000

10. 2500



6000



/ps.?

— Use Alpha plaster for clay translocation

— Lime wash

— Structure: What is angle of repose of debris waste

— Water table
— Domes the clay / hater

— What bottom is using I-111 AS NOOF light walls plaster

— but with ground water



— What's the best way to make someone aware of the lightwells?

↳ How do you want it to act?

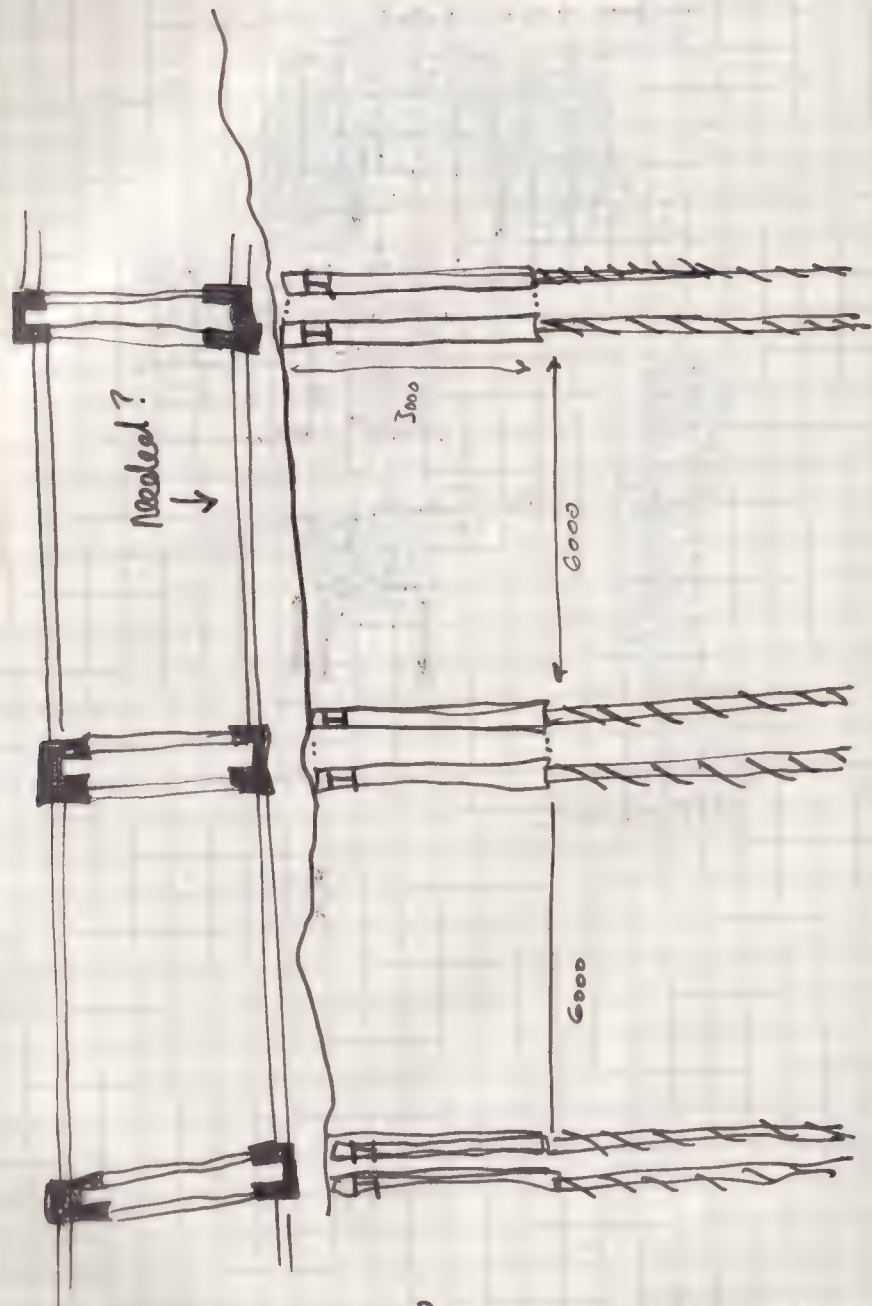
repetition — nexted action
→ sublime beauty

connections? carbon fibre mesh?

Things — portfolio — show

to many and research

Kasper Fritsch / Gorsky
Landscape form / slowly



SECTION

unknowns:

- E (Young's)
- Euler's equation
- Second moment of Area

Johnny Ive

Since '96

originally independent
designer in 1990



- when we struggle with technology, we assume the issue is us
- what you mean represents who you are — values, preoccupations
- using me - feel connection with who designed it
- ~~the~~ design was the most tentative thought, most quietest voice, becomes most profound products
 - go back to past, failed products.
- ACTIVELY SUSPEND the verbal / all handwriting
- apple innovation
 - not a response to a problem
 - not a response to tech breakthrough

ideas weren't fragile for months → fragile for years

Working in teams

→ in large group opinions get confused & ideas

opinions are based on measurable things, but those things may not be important - just easy

→ harder to talk about ideas without absolute focus on problems rather than the ideas

↓
partial, tentative, unproven

Design process is laboriously terrifying

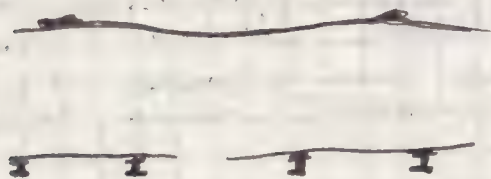
on Monday morning, on Wednesday there is

BUT WHICH WEDNESDAY!

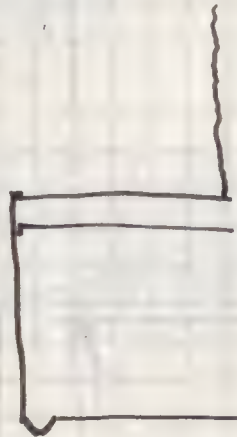
Seems to defeat him? Conflict
between two ways of being:

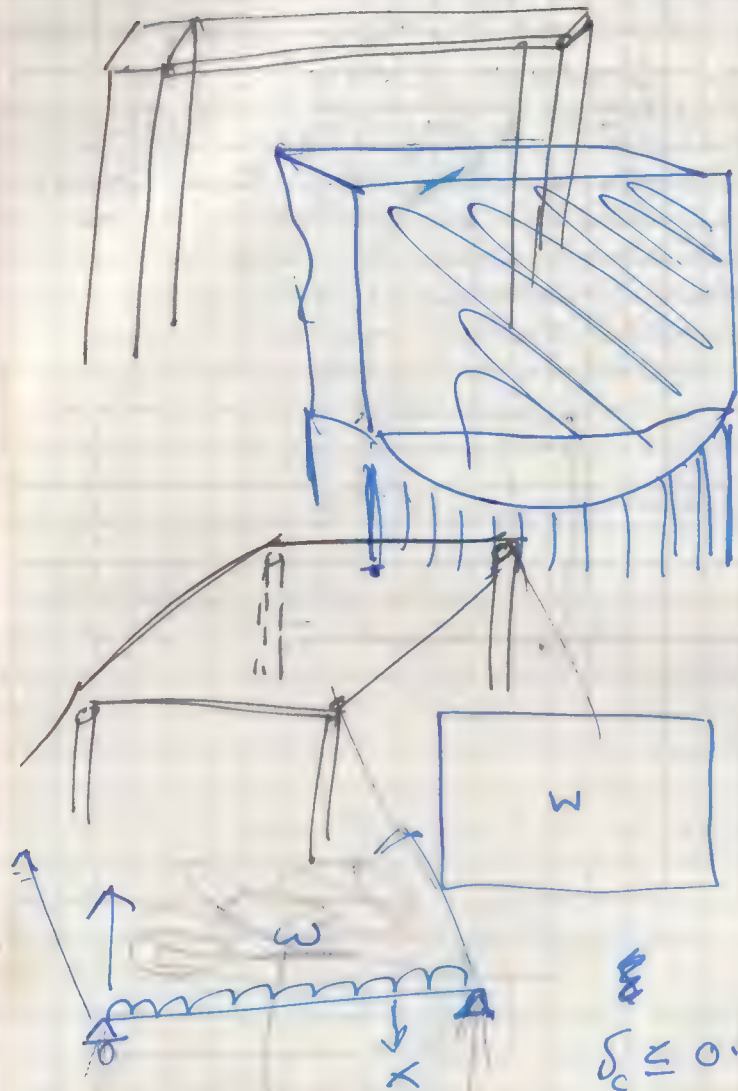
- curiosity
- rejecting reason + solving multiple problem

Curiosity in isolation generates
little. necessary resolve to
find problems between
thought and reason seems
in conflict with most
behaviors



Gives that you + apple
~~Apple~~ have
invested or reinvested money
at one product category you
work within, do you think
apple have defined the style?





$$\delta_c = \frac{5wL^4}{384EI}$$

$$EI = \text{~~~~~}$$

$$\frac{x}{4} =$$

$$13 \text{ m}^3$$



$$\text{Area} = 15$$

$$\text{Area} = 1539.8593 \text{ m}^2$$

$$\therefore \text{Volume} = 3 \times 1539.8593 = 4619.5779$$

$$\therefore \text{total force} = 4619.5779 \times 18,000$$

$$= 83152402.2 \text{ N}$$

$$\therefore \text{distributed load} = 83152402.2 \text{ N}$$

$$\frac{83152402.2}{115.8171}$$

$$= \frac{7179.5934}{117959.36372} \text{ N/m}$$

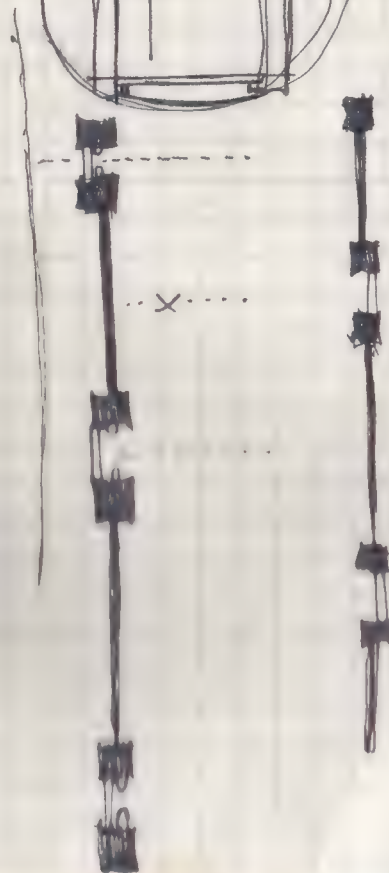
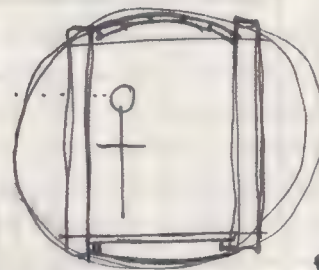
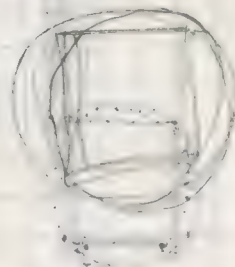
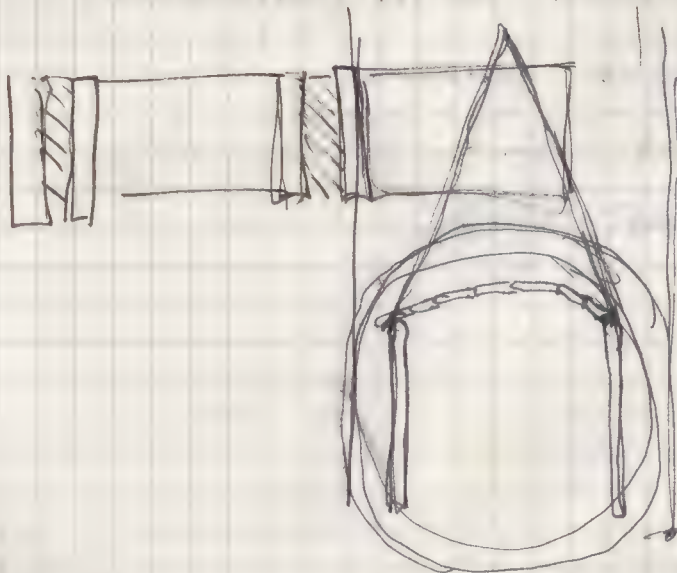
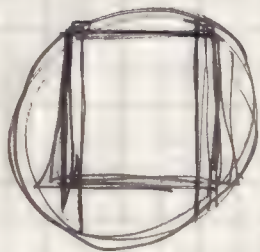
LA

1:500 PLAN NOT CLEAR

~~Sections don't~~

Sections not clear

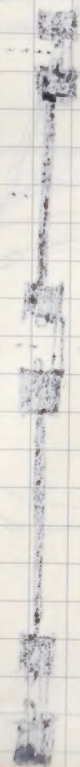
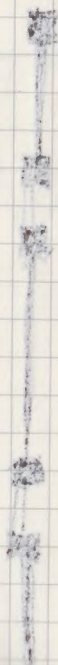
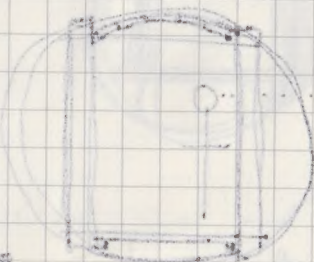
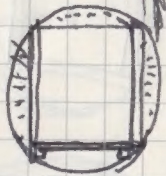
the gyps are conspicuous



~~360~~

129

360



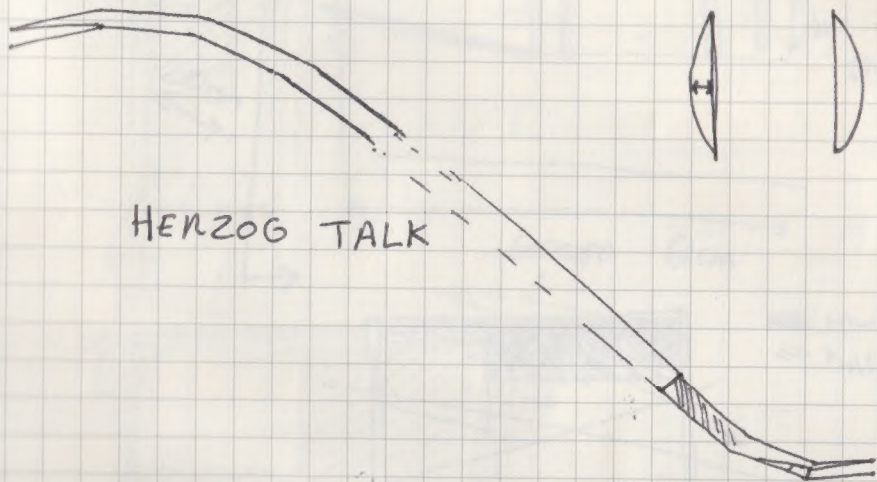
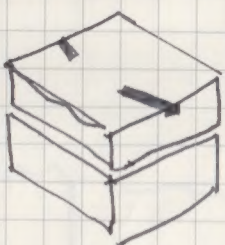
280

50

= 4.8

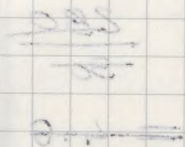
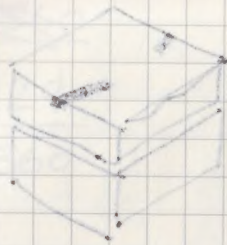
280

20 = 1.8

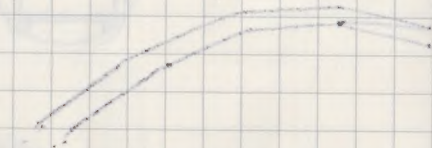
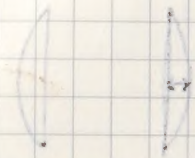


HERZOG TALK

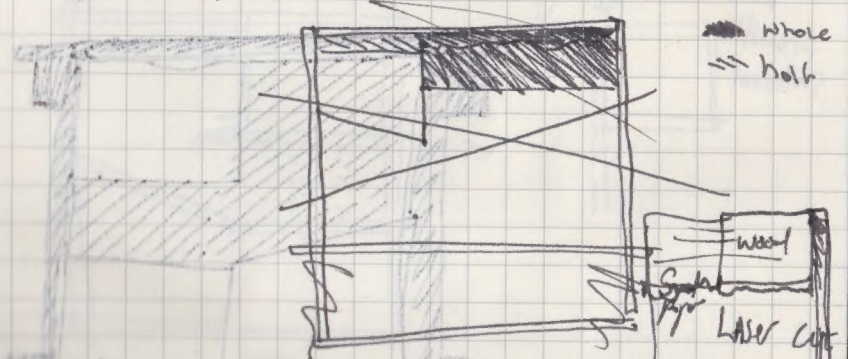
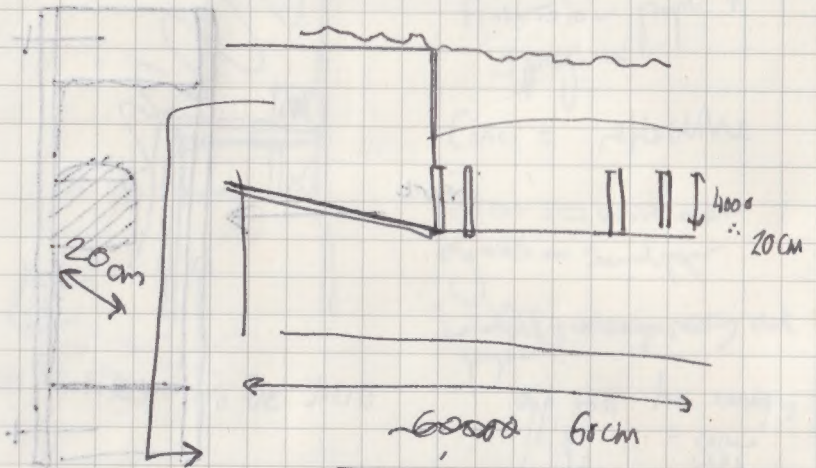




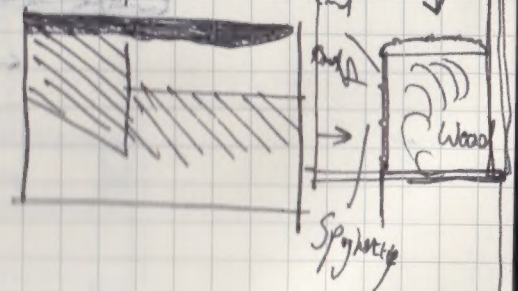
$$3.1 = \frac{0.005}{0.005}$$

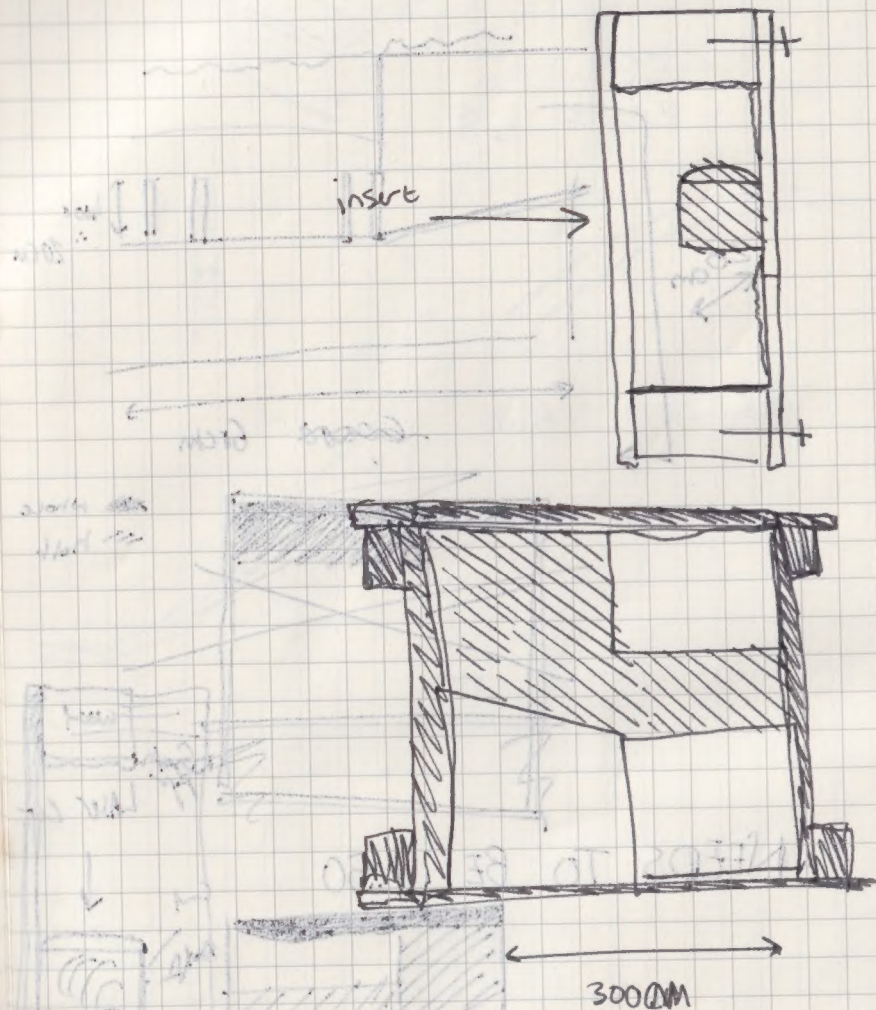


HEMISOP LARK

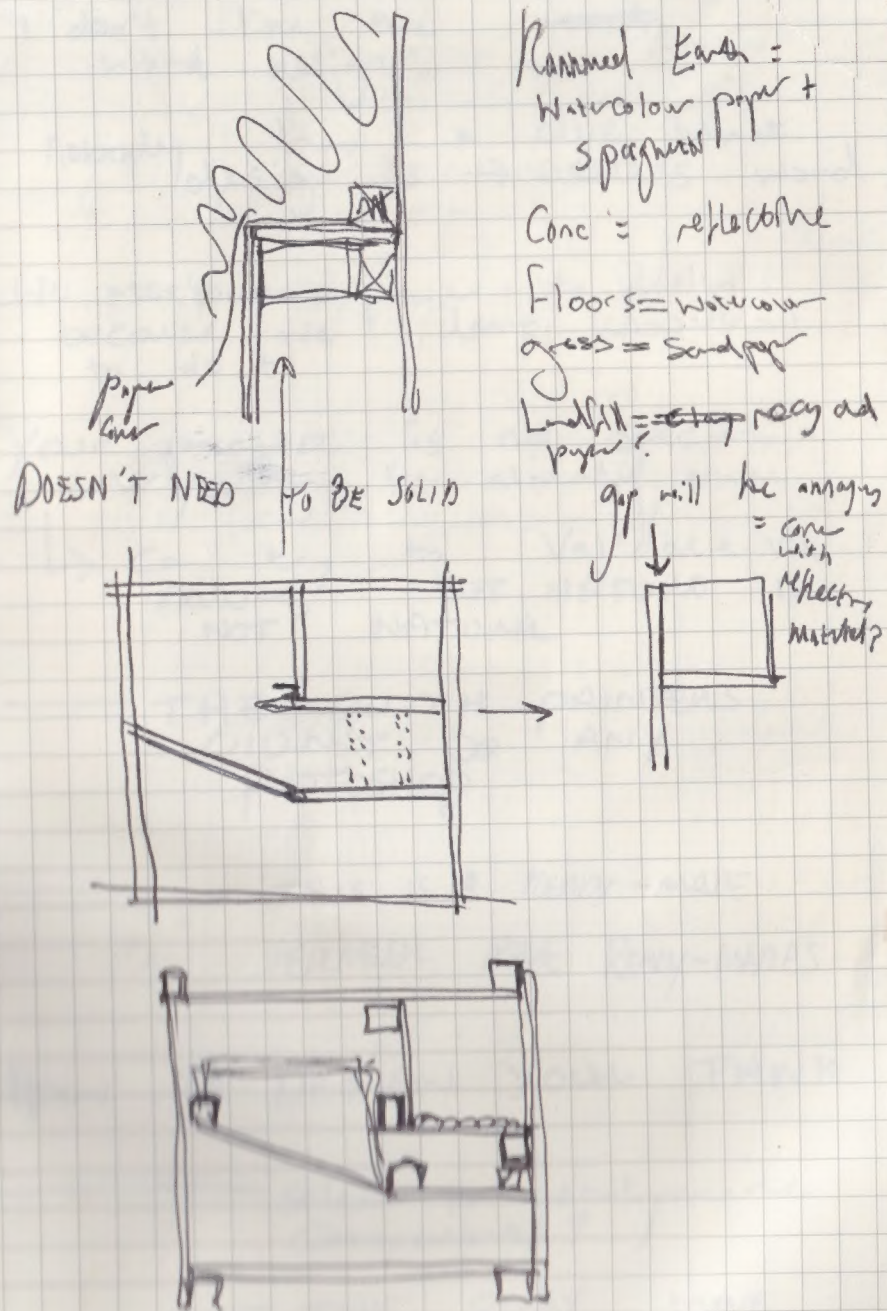


NEEDS TO BE 1:50





PLAN



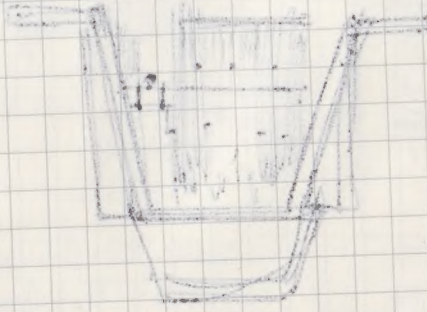
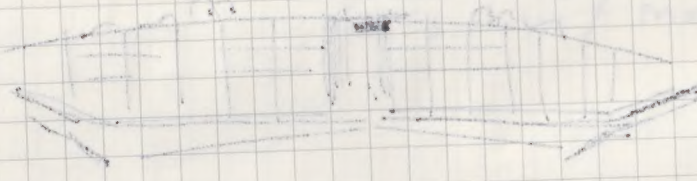
on the way to the
the main pipe

Sections of the
1:200
1:500
1:1000
1:2000

the main pipe
the main pipe

the main pipe

the main pipe



RETAIN EXISTING
PATH

GROUND
LEVEL



SECTION

CROSS-SECTION:



KINK
IN PATH
OBSCURES
VIEW

NEW
METHANE
PIPE

EXISTING
METHANE
PIPES

PIPE
REVEALS
THE NATURE
OF THE SITE,
SHOWS WHAT
THE PATH IS
CUTTING THROUGH

PLAN

MATERIAL: PRE CAST
CONCRETE ELEMENTS,
10M LONG EACH SO
THAT THEY CAN MOVE
AS LANDFILL MOVES.
WASHER SEALS IN BETWEEN.